

SCX-25

STUDIO CONDENSER MICROPHONE

overview

The SCX-25 is a true condenser microphone with an elegant design and a patented capsule suspension system. Uniquely shock mounted within an intricate machined brass ring, the SCX25 capsule is completely isolated from the mic body and the electronics. By successfully minimizing acoustic reflections and diffractions, SCX-25 delivers a pure, open-air sound unlike any other microphone.

Delivering a smooth uniform frequency response from 20 Hz–20 kHz, the SCX25 will reproduce vocals and acoustic instruments with exceptional detail and realism.

The SCX-25 is very consistent when responding to incoming off-axis signals, exhibiting excellent phase coherence and minimal proximity effect.

By employing miniaturized low noise components, the pre-amp circuitry for the SCX-25 is housed within a brass microphone body which is merely 4 inches long. The result is the smallest footprint of any large diaphragm microphone to date, allowing the SCX-25 more convenience and freedom when it comes to mic placement. And because of the internal capsule suspension mounting system, the need for costly shock mounts is eliminated and set-up time is greatly simplified.

The SCX-25 operates on phantom power of 48–52 Volts. Optimum results will be achieved by using the SCX-25 with a high quality mic preamplifier and premium quality microphone cable.

specifications

Transducer Type	Condenser
Frequency Response	20 Hz - 20 kHz
Polar Pattern	Cardioid
Output Impedance	200 Ohms
Sensitivity	27 mV (ref 1k @ 1 Pascal)
Equivalent Noise Level	14 dB (A weighted)
Signal to Noise Ratio	80 dB (ref 1k @ 1 Pascal)
Power Requirements	48 - 52v phantom
Maximum SPL	135 dB
Dynamic Range	121 dB
Cable/Connector	3 pin gold plated male XLR connector
Polarity	Positive voltage on pin 2 relative to pin 3 of output XLR connector
Housing	Brass
Weight	6 oz/170 grams



applications

- › Studio vocals, lead and backing
- › Voice over
- › Choir
- › Ambient room mic
- › Drum overheads
- › Orchestra
- › Bells, chimes, marimba, vibes
- › Acoustic instruments (piano, sax, strings, guitar, flute)

features

- › Innovative design
- › Isolated capsule suspension system
- › Miniaturized pre-amp
- › Extremely small footprint (brass body only 4 inches long)



Studio Vocals



Group Vocal



Piano



Sax



Acoustic Guitar



Strings



Flute

AUDIX
PERFORMANCE IS EVERYTHING

SCX-25 STUDIO CONDENSER MICROPHONE

Operation and Maintenance:

Condenser microphones as a general rule are much more sensitive and reactive than dynamic microphones and should be handled with care. Avoid extreme temperatures wherever possible. Moisture and high humidity can adversely affect the performance of the microphone and cause permanent damage. When not in use, please store your mic in the pouch or case provided at room temperature.

Live Sound & Recording

The SCX-25 can be used successfully to record any acoustic instrument, which, of course, includes the human voice. It is an outstanding choice for symphonic recordings, bluegrass instruments, orchestral instruments, zone miking, and room miking. We are constantly receiving new miking ideas and applications from live sound and recording engineers. Please consult the Audix web site for updates or call us if you have questions regarding specific instruments or applications.

The correct side: Note that the front of the microphone element is on the same side as the printing. This side of the microphone should be facing towards the sound source.



Vocals: The SCX-25 is a stunning vocal microphone with an extreme accuracy and detail. Since the SCX-25 is not prone to proximity effect, the vocalist can be positioned just about anywhere within a 2 foot range. The microphone can be in just about any position as long as the element is directly facing the artist's voice. A pop-screen of some type should be employed.

Piano: The SCX-25 is the ideal piano microphone and is being used successfully for both studio and live applications. A conventional stereo pair set up is the most popular method. Typically one mic placed mid-way over the upper register towards the keyboard, and one mic placed mid-way over the lower register towards the rear of the strings. The SCX-25 can be placed very close to the strings (and hammers) for a more percussive sound. For classical piano, the pair of microphones is usually placed outside the piano facing the lid at a distance of anywhere between 4-8 feet from the strings.



Closed lid: For live sound and live recording, the biggest problem is that piano mics are prone to picking up sound from the rest of the instruments on stage. For this reason, most live sound engineers like to get the lid either closed or somewhat closed. This usually results in a "boxy" or harsh sound.

The SCX-25 can provide a beautiful and realistic sound even with the lid completely closed. By using the optional D-flex mic clip, inside miking is made easy. These clips will attach to the dividing bars of the piano and can be placed in a wide variety of positions. This method allows for the piano lid to be completely closed if necessary.

Acoustic guitar: One microphone—The SCX-25 provides a huge soundfield, so you will want to experiment in order to find the "sweet spot" of the guitar. The trick is to find the perfect blend between the bass overtones which emanate from the body, the picking of the strings, and the clarity of the fretboard. A good starting point is 12 inches out, 4-6 inches above the soundhole, the mic placed between the soundhole and the end of the fretboard.
Stereo miking—One mic near the fretboard and the other 18 inches above the body of the guitar.



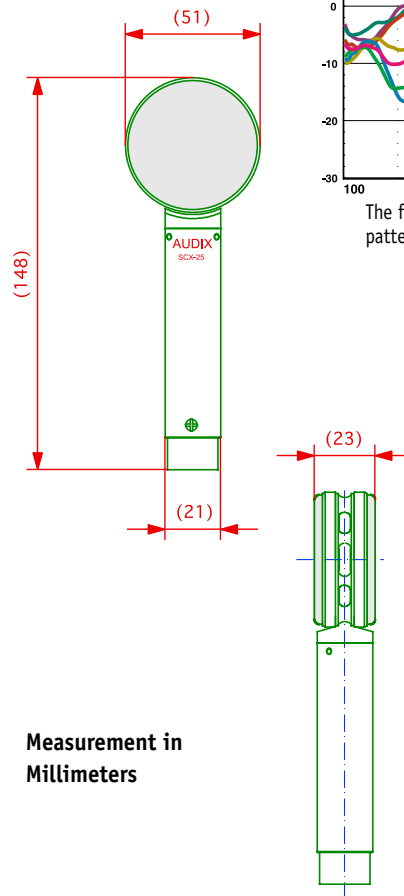
Supplied Accessories

- ▶ Foam lined Wooden carrying case (CC5)
- ▶ High quality nylon mic clip adjustable through 180° with a standard 5/8 inch -27 thread (Note: metal adapter also supplied to accommodate European standard threads) (MC1)
- ▶ Cordura carrying pouch (P1)

Optional Accessories

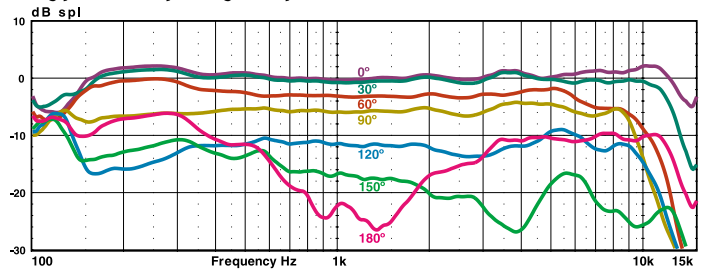
- ▶ 2 channel phantom power supply (APS-2)
- ▶ Mic clip for internal piano mic placement (D-flex)

Measurements



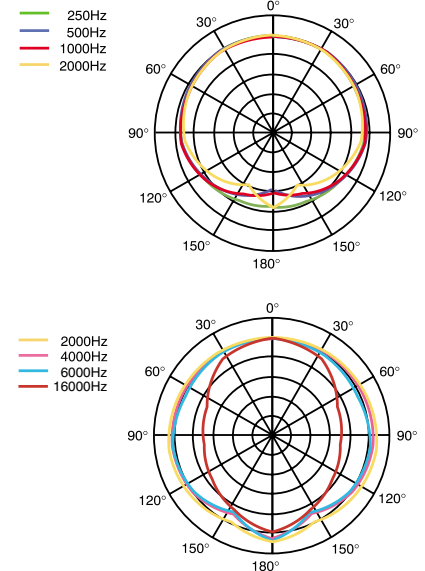
Measurement in Millimeters

Typical Frequency Response



The frequency response curve shown (measuring tolerance at $\pm 3\text{dB}$) and polar pattern correspond to typical production run specifications for this microphone.

Polar Charts



WARNING:

The SCX-25 requires 48-52 Volts of phantom power to polarized the back plate and to fully charge the element. For this reason, **DO NOT PLUG OR UNPLUG THE MICROPHONE INTO OR OUT OF THE PA SYSTEM UNLESS THE VOLUME OF THE SYSTEM IS TURNED DOWN.** Failure to do so may result in a loud "popping" noise sensation which could seriously damage the speakers in the PA system.

Power requirements are 48-52 Volts Phantom Power. Most current mixing boards are equipped with phantom power, however, if phantom power is not available please use the Audix APS-2 power supply to interface between the microphone and the mixing board.

OUTPUT:

The SCX-25 output is balanced across Pin 2 (positive) with respect to Pin 3. The shield is connected to Pin 1. It is recommended to use a high quality microphone cable with 3 pin XLR connectors.

SERVICE AND WARRANTY:

This microphone is warranted for a period of 1 year from any and all manufacturing defects. Should your microphone fail in any way, please contact the Audix Service department at 503-682-6933. A Return Authorization number is required before sending back any products.

CALL: 503-682-6933 FAX: 503-682-7114
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